

1913.

FOR ENTRY FORM SEE PAGE 31.

ALL PREVIOUS SYLLABUSES ARE CANCELLED.

SYLLABUS
OF THE
METROPOLITAN EXAMINATION

(I.) September, 1913.
(II.) December, 1913—January, 1914.



Royal Academy of Music,

YORK GATE, MARYLEBONE ROAD, LONDON, N.W.

INSTITUTED, 1822. INCORPORATED BY ROYAL CHARTER, 1830.

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F. W. RENAULT.

1913.

THE METROPOLITAN EXAMINATION

FOR THE

Diploma of Licentiatehip of the Royal Academy of Music.

This Examination is held twice a year, and is open to

**MUSICAL COMPOSERS, CONDUCTORS, PERFORMERS
AND TEACHERS,**

whether educated at the Academy or not.

The Examination takes place at the ROYAL ACADEMY OF MUSIC, LONDON, during the Academy Summer and Christmas vacations. The Summer Examination is held during the middle of September, and the Winter one usually occupies the last two weeks of December and the first week of January. The present syllabus applies to both periods of examination, and Candidates may enter for either or both periods. Candidates who enter for both periods in one year may repeat their pieces at the Second Examination, or present different ones selected from the same lists, as they may prefer. In choosing their pieces Candidates are advised to be careful to observe the requirements stated at the head of each Subject of examination, as the presentation of a wrong piece or failure to fulfil any of the essential conditions of their entry will render them liable to disqualification.

Candidates desiring to be examined during the first period (September) must enter their names upon the form on back cover hereof, and remit the same to the Secretary, together with the entry fee of five guineas, not later than 30th June. A Candidate having entered for this period will have the option of transferring his or her examination to the Christmas period on giving notice to the Secretary not later than the 31st July, without payment of any further fee.

Candidates desiring to be examined during the Second period (Christmas vacation) must enter their names and pay a fee of one guinea not later than the 31st October, and a further fee of four guineas not later than the 30th November. In the event of a Candidate failing, from any cause, to pay this latter fee in due time the preliminary fee of one guinea will be forfeited.

Any Candidate failing to attend for examination at the time appointed will forfeit the entry fee paid—except in cases of serious illness, notified to the Secretary at least three clear days before the time appointed for examination, and verified by a medical certificate. In such cases, a portion of the entry fee may, at the discretion of the Committee, be transferred to the following examination. In all other cases of re-entry the full fee must be paid.

Candidates desiring to be examined in two Subjects must pay the full fee in each Subject.

Candidates for examination at the Christmas period may, *when completing their entry* (not before), indicate whether they would prefer to be examined before or after Christmas Day. The Secretary will endeavour to comply with the wishes thus expressed, but cannot guarantee doing so; and in any case Candidates must accept the arrangements made for them, both as regards date and time of their examination, and also the Board of Examiners to whom they are allotted.

All Candidates (except in Subjects I., VI., VIIa., and performers in Subject II., and excepting such as hold any of the following British diplomas:—Mus. Doc., Mus. Bac., F.R.A.M., A.R.A.M., L.R.A.M., A.R.C.M., F.R.C.O., and A.R.C.O.) will be required to work a paper on the Rudiments of Music, Musical Ornaments, and on Harmony, as far as the chord of the dominant seventh, with inversions. Candidates in Class C, Subject II., are required to work questions on Elements of Music and Musical Ornaments. Candidates in Subjects II., III. (with certain exceptions) and IV. are required to work an additional paper, particulars of which are given on pages 8, 13, and 15. Candidates claiming exemption from the paper on Rudiments of Music must send proofs in support of such claim, with their application. This exemption does not apply to the special papers in Subjects II., III., and IV. (Two and a half hours will be allowed for working each paper.)

The paper work may be done on the same day as the practical examination, or, if the Candidate so prefer, on the day previous, or the day after it, except in the case of those called for the practical portion on the first or last day of the examination. If two papers have to be worked they need not both be done on the same day. The Academy will be closed on 25th, 26th, and 27th December, and possibly other days.

The result of the practical and paper work portions of the examination is posted to Candidates about four days after the date of the practical examination.

In order to pass, Candidates are required to obtain at least seventy-five per cent. of the possible number of marks in each separate branch of the examination.

Candidates who succeed in the practical branch are not required to again undertake that portion of the Examination. If such candidates fail in the paper work, or any portion thereof, they may attend future Examinations in that portion only on payment of a fee of one guinea for each paper.

Those who succeed in the Rudiments paper, but fail in the practical branch, will be exempt from again working the said paper. The same applies to the paper on Form and Teaching for Pianoforte Candidates (Class A and Class B) and Organ Candidates. The full fee, however, will be payable, and Candidates claiming such exemption must make their claim on the entry form. (N.B.—This comple-

exemption is not retrospective. Candidates who failed in the practical portion, but passed in the paper work, at the 1912 Examination are exempt from the papers in which they passed for the 1913 Examination only, either at September or Christmas (not both).

Candidates are expected to accept without question the award of the Examiners, and neither the Examiners nor the Secretary are authorised to enter into correspondence as to the reasons for the results communicated to them.

In Subjects III., IV., and V., no particular system of playing or fingering is insisted upon or acknowledged; the Examiners judge entirely by results. Candidates are not restricted to any particular editions of the works chosen, except where such is expressly mentioned.

In consequence of many requests from Candidates for advice as to text-books, the Committee have prepared a list of such works as they think will be found useful. This list appears on page 22.

Candidates who satisfy the Examiners in both portions of their examination (theoretical and practical) in any subject will be created **LICENTIATES OF THE ROYAL ACADEMY OF MUSIC**. They receive a Diploma to that effect, signed by the Principal of the Academy and a Director; and have their names publicly announced. The Licentiate Diploma certifies that the recipient is, in the judgment of the Examiners, competent to practise the specified branch of the musical profession. The Diploma also states whether such competency be as a composer, performer, or teacher, or any combination of these.

Licentiates have the exclusive right to append the letters L.R.A.M. to their names.

In the absence of any request to the contrary, the Diplomas will, after they have been formally submitted to the Board of Directors at their meetings held in October and March, be sent to the addresses given by the Candidates on their forms of entry.

Candidates who have satisfied the Examiners in any class, of any subject, will be eligible as Candidates in any other class of the same subject at a subsequent examination.

On payment of an enquiry fee of two shillings and sixpence Candidates will (after the completion of the examination period) be supplied with a statement of the marks awarded to them in each branch of their examination. This statement will be supplied only to Candidates.

The Committee of Management reserve to themselves the right of varying the Boards of Examiners and of appointing Examiners in addition to those herein specified, should occasion arise.

Examination Papers set in former years may be purchased at the Academy, Price Sixpence each Paper:—

RUDIMENTS OF MUSIC, Ornaments, and Harmony:—

Nos. 5 and 6, set September, 1908.

Nos. 7 and 8, set Christmas, 1908.

[Continued on next page.]

RUDIMENTS OF MUSIC—*Continued.*

- Nos. 9 and 10, set September, 1909.
- Nos. 11 and 12, set Christmas, 1909.
- Nos. 13 and 14, set September, 1910.
- Nos. 15 and 16, set Christmas, 1910.
- Nos. 17 and 18, set September, 1911.
- Nos. 21 and 22, set September, 1912.
- Nos. 23 and 24, set Christmas, 1912.

SUBJECT I. The Examination Papers of 1911.

ELEMENTS PAPERS for Vocalists (Performers), v², v³ (1909),
v⁴, v⁵ (1910), v⁶, v⁷ (1911), v⁸, v⁹ (1912).

FORM AND TEACHING (for Pianoforte Teachers):—

- E and F, set September, 1909.
- G and H, set Christmas, 1909.
- I and J, set September, 1910.
- K and L, set Christmas, 1910.
- M and N, set September, 1911.
- O and P, set Christmas, 1911.
- Q and R, set September, 1912.
- S and T, set Christmas, 1912.

PAPERS FOR ORGAN CANDIDATES:—

- On Practical Teaching (Organ E), set 1907.
- (Organ H), set 1910.
- (Organ I), set 1911.
- (Organ J), set 1912.

- Tests in Score Reading, &c. (Organ 1), set 1907.
- (Organ 4), set 1910.
- (Organ 5), set 1911.
- (Organ 6), set 1912.

The Diatonic and Chromatic Studies required by Candidates in Subject II., Class C (Singing, Performers) can be supplied, price 1s.

The Examination Papers set for Bandmasters and Theatrical Conductors, February, 1905, February, 1911, and February, 1912, can be supplied, price 1s. each paper.

The Questions on the “Organs employed in Singing” (Subject II.), the “Fingering” Tests, and Questions on “Touch” (Subject III.) are not published.

Papers supplied to order cannot be exchanged.

The Examination is in the following Subjects:—

SUBJECT I.*—Harmony, Counterpoint, and Composition.

Examiners in 1913.—F. CORDER, F.R.A.M.; Sir A. C. MACKENZIE, Mus. D., LL.D., D.C.L., F.R.A.M., and J. B. McEWEN, M.A., F.R.A.M.

* Entries in this subject will be accepted only for the Christmas period.

SUBJECT I.—HARMONY, COUNTERPOINT AND COMPOSITION—*Continued.*

Class A, COMPOSERS AND TEACHERS.

Candidates on entering their names must submit a Composition, consisting of a piece of some extent written for either voices or instruments or both, such as the writer shall consider to afford a fair sample of his musical and technical powers. Any Candidate whose Composition has been approved, and who has been unsuccessful in the further examination, may enter for a second time without submitting a second Composition, but must again pay the full fee.

Candidates will have to work a paper which will include tests in Harmony and Counterpoint (strict and free) in not more than four parts, also in Double Counterpoint, Canon and Fugue.

Thereafter they are required to attend a *vivā voce* examination, when they will be catechised as to the capabilities of voices and instruments, and will be required to play from orchestral and vocal score, and from figured bass. They will also be expected to show some knowledge of standard works and may be required to modulate, or complete an unfinished musical sentence at the Piano.

Class B, TEACHERS.

Candidates in this division will submit no exercise, but will have to work the same paper as those in Class A. The *vivā voce* examination will comprise questions on the teaching of Harmony and Counterpoint, on the relation of Subject and Answer in a Fugue and a spoken analysis of the Pastoral Symphony of Beethoven, from the Pianoforte arrangement from the full score. They will be expected to play at the Piano four-part exercises written in open score (with the use of the Alto and Tenor clefs), also examples of chords and their treatment; they may also be given ear tests in the naming of intervals, cadences and harmonic progressions.

The *vivā voce* examination will last about half-an-hour.

The marks obtainable in this subject are as follows:—

	Maximum Marks.
Paper Work	100
Reading from Score or Analysis	25
Figured Bass or Exercises	25
Modulation or Ear Tests	25
General Questions	25
Total	<hr/> 200

150 marks required to pass.

SUBJECT II.—Singing.

Examiners in 1913.—HENRY BEAUCHAMP, Hon. R.A.M.; RICHARD CUMMINGS, F.R.A.M.; EDWARD ILES, Hon. R.A.M.; FREDERIC KING, Hon. R.A.M.; Madame LARKCOM, F.R.A.M.; THOMAS MEUX; CHARLES PHILLIPS, F.R.A.M.; ARTHUR THOMPSON, F.R.A.M.

In this subject Candidates have the option of entering for the highest grade of diploma, Class A (Performer and Teacher), in which

SUBJECT II.—SINGING—Continued.

case they pay a double entry fee and have distinct examinations as Performer and as Teacher; or

They may enter separately as Teacher, Class B, or as Performer, Class C.

Books recommended for reference and study will be found noted on page 22.

Class B, TEACHER.

It is expected that Candidates in this Class will have had some experience in teaching individual pupils, and they will be required to demonstrate ~~practical~~ the method adopted by them, answering questions

- 1.—Breathing—registers—classification and compass of
- 2.—Technical Studies best adapted to ensure sustained ~~power~~ flexibility and correctness of attack and intonation.
- 3.—The meaning of tone-colour in the voice—its cause and effect.
- 4.—Faults in voice-production most commonly met with, giving practical illustrations of exercises for correcting the same.
- 5.—The principal attributes of beauty of vocal tone, and how to acquire them.
- 6.—Distinct and correct pronunciation, and diction in singing.
- 7.—The characteristics and interpretation of Recitatives of various periods.
- 8.—Phrasing, expression, and knowledge of vocal works, illustrating florid and dramatic styles of singing for each class of voice.

To sing : a Recitative, a portion of a *Cantabile* movement, and a portion of a *florid* movement, selected by themselves from the lists for Class C (Performer) on pages 9, 10 and 11.

To sing a piece at first sight.

To play an accompaniment on the pianoforte of some vocal piece to be chosen by the Examiners.

To undergo an Ear-test by singing and naming intervals.

Quality and Power of voice are not matters of consideration in this class. Style and Phrasing are the essential points.

To work the paper on Rudiments of Music, &c., specified on page 4.

To work a short paper on the organs employed in the art of singing, and on their respective functions in the production and use of the voice.

N.B.—This latter paper must be worked at the Academy previous to the Candidate appearing before the Examiners. Candidates may attend for the purpose on the day preceding their practical examination, or, if time permit, on the day of their practical examination. Three hours will be allowed for working this paper.

Candidates in Class B need not provide their own accompanists unless they especially desire to do so.

SUBJECT II.—SINGING—*Continued.*

The marks obtainable in this class are as follows :—

		Maximum Marks.
1. Paper work on the Physiology of the Voice ...	... ..	16
<i>Oral Examination.</i> —Method of Teaching, with Practical Illustrations.		
2. Production of Voice ...	... ..	16
3. Control of Breathing ...	... ..	16
4. Blending of Registers and improving Defects in Production	... ..	16
5. Vocalisation and Flexibility ...	... ..	12
6. Pronunciation and Diction ...	... ..	16
7. Teaching of Recitatives ...	... ..	12
8. Infusing, Expression, and Tone-colour	... ..	16
9. Knowledge of Vocal Works ...	... ..	12
<hr/>		
10. Performance of Vocal Pieces ...	... ..	16
11. Accuracy of Ear ...	... ..	16
12. Reading at Sight ...	... ..	8
13. Accompaniment ...	... ..	8
14. Examiners' General Impression of Candidate's Capabilities as a Teacher ...	... ..	} 20
		Total 200

Marks required to pass, 150.

Class C, PERFORMER.

Candidates in Class C will be required to satisfy the Examiners in the following tests:—

To sing Diatonic and Chromatic Studies, copies of which will be given to them on entering their names, or may be purchased at the Academy at any time (price 1s.).

To prepare *all* the pieces contained in their respective lists and sing such of them or any portion of them as the Examiners may select, either in the language in which the title is given, or in the English translation, at the option of the Candidate. The Pieces marked * must be sung from memory.

To sing a piece at first sight.

To work a paper on Elements of Music.

The pitch used at this examination is the Normal Diapason. Candidates are required to provide their own accompanists.

DRAMATIC SOPRANO.

SUBJECT II.—SINGING—Continued.

LIGHT SOPRANO.

- AIR, "On mighty pens" (Creation) (Novello) Hayd.
 *AIR, "Depuis le jour" ("E'er since the day") (Louise) (in G or G flat)
 (Schott) G. Charpentier
 SONG, "Mild as the breezes" ("Bist du!") (in A) (Schott) Liszt
 SONG, "Serenade" (Ständchen) (in F sharp) (Op. 17, No. 2) (Schott) Richard Strauss
 RECIT. { "How gentle was my Damon's air" ("The Maiden's Lament") } T. A. Arne
 *AIR { "On ev'ry hill, in ev'ry grove" (in G minor) Standard Songs, No. 62) (Ascherberg, Hopwood and Crew)

MEZZO-SOPRANO.

- RECIT. { "Oh, joyful news!" Handel
 AIR { "Begone, my fears" ("Hercules") (Novello) }
 *SONG, "Know'st thou the land" (Mignon's Lied) (in F sharp) (Schott) ... Liszt
 SONG, "The Broken Vase" (Bosworth) A. Arensky
 *CRADLE SONG, "Dors, mon enfant" ("Sleep, sleep while thy mother
 her watch is keeping") (in F) (Schott) Wagner
 SONG, "We'll all make holiday" (No 6 of Six Rustic Songs) (Ricordi) ...
 A. C. Mackenzie

CONTRALTO.

- AIR, "Thou, Lord, alone dost crown" ("Du, Herr, Du krönst allein" (Songs
 and Airs by Bach, No. 68) (Augener) Bach
 "E questo il loco!" ("This is the place, then")
 RECIT. { "Ah! se tu dormi, svegliati!" ("Giulietta e Romeo") } Nicola Vaccai
 ARIA { "Ah! if thou sleepest, wake again!" (Standard Operatic Songs and Arias, No. 21) (Ascherberg, Hopwood & Crew) ...
 *SONG, "Tears, idle tears" (2nd setting) (Schott) Raff.
 AIR, "Slowly, slowly up the wall" ("The Golden Legend") (Novello) ... Sullivan
 *SONG, "Verborgenheit" ("Secrecy") (in C) (Augener) ... Hugo Wolf

MALE ALTO.

A Special List for this voice will be furnished to Candidates upon application.

TENOR.

- RECIT. "Men, Brethren, and Fathers" ("St. Paul") (Novello) ... Mendelssohn
 *AIR, "The enemy said" ("Israel in Egypt") (Novello) Handel
 ROMANCE, "Cielo e mar!" ("Heaven! and ocean!") ("La Gioconda") (Ricordi) A. Ponchielli
 *SONG, "Minnelied" ("Love Song") (in C) (Op. 71) (Lengnick) ... Brahms
 SONG, "The Maiden" (English Lyrics, ninth set) (Novello) C. Hubert H. Parry

BARITONE.

- AIR, "Awake, my powers and all within me" ("Wacht auf, ihr Adern und
 ihr Glieder") (Songs and Airs by Bach, No. 76) (Augener) ... Bach
 *RECIT. AND AIR, "Wolfram's Preislied" ("Gazing around") ("Blick'
 ich umher") (Tannhäuser) (English Popular Edition, No. 4,537)
 (Breitkopf and Härtel) Wagner
 SONG, "O pictured face" ("Le Portrait") (in C or D flat) (Joseph Williams) Goring Thomas
 SONG, "The Viking's War Song" (Boosey) Hubert Bath
 *SONG, "The Song of the Sou'-Wester." (From "Songs of the Fleet")
 (Stainer and Bell) Stanford

SUBJECT II.—SINGING—*Continued.*

BASS.

PECIT, AND CANZONE, "Piff, Paff!" (Les Huguenôts) (Standard Operatic Songs and Arias, No. 67) (Ascherberg, Hopwood & Crew)	Meyerbeer
*AIR, "Arise, ye subterranean winds" (Novello)	Purcell
SONG, "Feldeinsamkeit" ("In summer fields") (Op. 86) (in F) (Lengnick)	Brahms
*SONG, "Der Doppelgänger" ("The Counterfeit") (in G minor) (Augener, "Germania," 660)	Schubert
SONG, "Ethiopia saluting the colours" (Boosey)	Chas. Wood

The marks obtainable in this class are as follows:—

	Maximum Marks.
1. Quality	12
2. Volume	12
3. Management and Control of Breath	16
4. Production (including Blending of the Registers)	16
5. Correctness of Intonation	16
6. Vocalisation and Flexibility (including excellence of Scales, Arpeggios, Shakes, etc.)	16
7. Distinctness and Correctness of Pronunciation	16
8. Phrasing, Expression, and Variety of Tone	16
9. Rhythm, time and accent	12
10. Recitative	12
11. Posture and Facial Expression	8
12. Conception of the General Character of the Pieces ...	16
13. Reading at Sight	12
14. Examiners' General Impression of Candidate's Capabilities } as a Performer	20
	Total 200

Marks required to pass, 150.

SUBJECT III.—Playing on the Pianoforte.

The Boards will be constituted from the following:—CARLO ALBANESI, Hon. R.A.M.; OSCAR BERNINGER, Hon. R.A.M.; SYDNEY BLAKISTON, Hon. R.A.M.; YORK BOWEN, F.R.A.M.; H. R. EYERS, F.R.A.M.; EVLYN HOWARD-JONES, Hon. R.A.M.; T. B. KNOTT, F.R.A.M.; HERBERT LAKE, A.R.A.M.; TOBIAS MATTHAY, F.R.A.M.; FREDERICK MOORE, A.R.A.M.; CLAUDE POLLARD, A.R.A.M.; CHAS. F. REDDIE, F.R.A.M.; FELIX SWINSTEAD, A.R.A.M.; SEPTIMUS WEBBE, A.R.A.M.; CUTHBERT WHITEMORE, A.R.A.M.

Class A, PERFORMER AND TEACHER; Class B, TEACHER;
Class C, PERFORMER.

This Examination is intended primarily for teachers, and the general requirements are framed accordingly. The Examiners, however, have authority as heretofore to classify successful candidates in either Class A, B, or C according to the qualities displayed by them respectively. Nevertheless, it is permitted to any candidate on entering to request to be examined solely as a performer,—
Class C.

SUBJECT III.—PLAYING ON THE PIANOFORTE—*Continued.*

Class A, PERFORMER AND TEACHER.

Candidates to pass in Class A must fulfil all the requirements for Class B, and must exhibit a higher standard of excellence in performance. No particular method or school of playing is favoured; all methods are acceptable, provided the results are satisfactory. The three test pieces selected must be from amongst those marked *, and one of them, at least, must be played from memory.

A Candidate in Class A, who fails in playing from memory, will thereby be disqualified from passing in that Class, but will be passed in Class B (Teacher), if the several tests be otherwise satisfactorily fulfilled.

The Examination will last about half-an-hour.

Class B, TEACHER.

Candidates desiring to pass in Class B will be required to satisfy the Examiners in the following tests:—

They must be prepared to play the whole or portions of a piece (either starred or not starred), of their own selection from each of the three lists on pages 14 and 15 (three pieces in all).

To play at first sight the whole or portions of a piece selected by the Examiners.

The judicious use of the pedals will be taken into account.

No particular method or school of playing is favoured; all methods are acceptable, provided the results are satisfactory.

To play (from memory) all or any of the following scales and arpeggios:—

(a) Major, and harmonic minor scales, the hands commencing a third, sixth, eighth, or tenth apart; and chromatic scales, commencing a minor third, major or minor sixth, or minor tenth apart all in similar and contrary motion. Minor scales in the melodic form will be required in similar motion only, an eighth apart.

(b) Major, harmonic minor and chromatic scales in double thirds in similar motion only.

(c) Major, harmonic and melodic minor, and chromatic scales in double eighths in similar motion, the hands commencing an eighth apart. Scales in double eighths in contrary motion in *major* keys only, both hands commencing on the key note.

(d) Arpeggios of major and minor common chords and their inversions, and dominant sevenths and their inversions, in similar and contrary motion, the two hands to play the *same* position of the chord.

All the scales and arpeggios, as above stated, to be played with *legato* and *staccato* touch:—four octaves in similar motion and

SUBJECT III.—PLAYING ON THE PIANOFORTE—*Continued.*

two octaves in contrary motion, except scales in double eighths, which are to be played in three octaves in similar motion and two octaves in contrary motion. The *staccato* touch to comprise both *finger and hand (wrist) staccato* (except scales in double thirds and double octaves, which will be required with *hand (wrist) staccato* only). The scales and arpeggios to begin on the highest or lowest note at the discretion of the Examiners.

All good methods of fingering in the Scales and Arpeggios will be accepted.

Candidates will also be required to answer questions on Touch,—the action, state, and position, &c., of the arm, hand and fingers in playing, and knowledge of the action of the keys. Also questions on the principles of fingering of passages selected by the Examiners. Candidates are given an opportunity of studying the paper of Tests in Fingering for half-an-hour before their practical examination.

To work a paper on the general principles of Form, as exemplified in pianoforte compositions on the training of pupils, with special reference to the eradication or prevention of faults most frequently found in young pianists, and on the phrasing of given passages. The paper may also include questions as to the studies and pieces most suitable for particular grades of students.

To work the paper on Rudiments of Music, &c., specified on page 4.

In order to pass in the practical branch, a Candidate must secure 75 per cent. of the total number of marks obtainable.

The Examination will last about half-an-hour.

Class C, PERFORMER.

Candidates entering as PERFORMERS (Class C) will be required to fulfil the whole of the requirements for Class B, excepting that they will be exempt from working the paper on Form and Teaching. The three test pieces selected, one from each list, must be from amongst those marked *, and one of them at least must be played from memory. A higher standard of excellence in performance is required than in the case of teachers. No particular method or school of playing is favoured; all methods are acceptable, provided the results are satisfactory.

Candidates who have already passed as TEACHERS (Class B) may re-enter for Class C at a subsequent examination. All the practical requirements under Class A must be fulfilled, but all further paper work will be excused.

The Examination will last about half-an-hour.

BLIND CANDIDATES.

Candidates who are blind will be required to fulfil all the conditions set forth in their respective classes, excepting the sight reading test; they will be required instead to transpose a short phrase dictated by the Examiners, and to improvise on a given theme.

SUBJECT III.—PLAYING ON THE PIANOFORTE—Continued.

Books recommended for reference and study will be found noted on page 22.

LIST A.

PRELUDE AND FUGUE in G (No. 15, Book 1, of 48 Preludes and Fugues) ...	...	...	...	...	...	...	J. S. Bach
PRELUDE AND FUGUE in G minor (No. 16, Book 1, of 48 Preludes and Fugues) ...	...	...	...	...	...	...	J. S. Bach
*PRELUDE AND FUGUE in A minor (No. 20, Book 1, of 48 Preludes and Fugues) ...	...	...	...	...	...	...	J. S. Bach
*PRELUDE in E minor (from English Suite No. 5) (Peters' Edn., No. 204) ...	...	...	...	...	...	...	J. S. Bach
FUGUE in F minor (Bosworth) ...	...	...	...	...	...	W. Friedemann-Bach	
PRELUDE AND FUGUE in B flat (No. 6, Op. 35) ...	...	...	...	...	...	Mendelssohn	
*PRELUDE AND FUGUE in A minor (Peters' Edition, No. 222) ...	...	...	...	...	...	Bach-Liszt	
PRELUDE, FUGUE ET VARIATION (Op. 18) (Augener) (Bauer Edition)	César Franck						
*PRELUDE AND FUGUE in E flat minor (No. 3, Op. 111) (Augener) ...	Saint-Saëns						
*INTRODUCTION AND FUGUE (Op. 17, No. 5) ...	Dohnányi						

LIST B.

SONATA in E flat (Op. 7) (the entire work) ...	...	...	...	...	...	Beethoven
SONATA in B flat (Op. 22) (the entire work) ...	...	...	...	...	...	Beethoven
SONATA in D (Op. 28) (the entire work) ...	...	...	...	...	...	Beethoven
SONATA in E flat (Op. 31, No. 3) (the entire work) ...	...	...	...	...	...	Beethoven
*SONATA in C (Op. 53, Waldstein) (the entire work) ...	...	...	...	...	...	Beethoven
SONATA in E minor (Op. 90) (the entire work) ...	...	...	...	...	...	Beethoven
*SONATA in A (Op. 101) (the entire work) ...	...	...	...	...	...	Beethoven
*32 VARIATIONS in C minor ...	...	...	...	...	...	Beethoven

LIST C.

NOCTURNE in F sharp minor (Op. 48, No. 2) ...	...	...	...	...	...	Chopin
*SCHERZO No. 1 in B minor (Op. 20) ...	...	...	...	...	...	Chopin
*TARANTELLA (Op. 43) ...	...	...	...	...	...	Chopin
TWO PRELUDES (from Op. 28, No. 21 in B flat, No. 23 in F) ...	...	...	...	...	...	Chopin
*NOVELLETTE in D (Op. 21, No. 2) ...	...	...	...	...	...	Schumann
ROMANCE in B major (from Op. 28, No. 3) ...	...	...	...	...	...	Schumann
DAVIDSBÜNDLER (Op. 6, No. 14 in E flat, and No. 15 in B flat) ...	...	...	...	...	...	Schumann
INTERMEZZO in A (Op. 76, No. 6) ...	...	...	...	...	...	Brahms
*CAPRICCIO in C (Op. 76, No. 8) ...	...	...	...	...	...	Brahms
*RHAPSODIE HONGROISE (No. 10) ...	...	...	...	...	...	Liszt
SPOSALIZIO, from Années de Pélerinage ...	...	...	...	...	...	Liszt
*WALDESRAUSCHEN, Etude de Concert ...	...	...	...	...	...	Liszt
*ÉTUDE in F sharp (Op. 1, No. 1) ...	...	...	...	...	...	Tausig
SUITE DE PIÈCES in B (Op. 24, No. 6) ...	...	...	...	...	...	Sterndale Bennett
BARCAROLLE (Op. 18, No. 1) (Augener) ...	...	...	...	...	...	MacDowell
ÉTUDE, No. 3 in E from Trois Études, Op. 31 (Breitkopf and Härtel) ...	...	...	...	...	...	Glazounow
VIER KLAVIERSTÜCKE (Op. 2, No. 2 in A minor) ...	...	...	...	...	...	Dohnányi
CANON (from Op. 15, No. 1 in D) (Augener) ...	...	...	...	...	...	Moszkowski
STUDY, No. 3 in A, from Three Studies (Avison Ed. Novello) ...	...	...	...	...	...	Roger Quilter
SCHERZO (from Sonata in E minor) (Novello) ...	...	...	...	...	...	McEwen

SUBJECT III.—PLAYING ON THE PIANOFORTE—*Continued.*

ETUDE ARABESQUE (Op. 29, No. 2) (Stainer and Bell)	...	...	...	Hinton
*NIGHT FANCIES (Ricordi)	...	...	...	Dale
PRELUDÉ (Op. 7, No. 3 in D flat) (Chappell)	...	...	...	Rosenbloom
SCHERZO in D flat (Cary & Co.)	...	...	...	Rowsby Woof

The marks obtainable in this subject are as follows:—

	Maximum Marks.
List A ...	12
" B ...	24
" C ...	12
Reading ...	12
Scales and Arpeggios	8
Fingering Typical Passages	8
Questions on Touch ...	12
Examiners' General Impression of Candidate's Capabilities as a Teacher or Performer, or both }	12
Total	100

75 marks required to pass.

SUBJECT IV.—Playing on the Organ.

Examiners in 1913.—Sir GEORGE C. MARTIN, Mus.D. Oxon. et Cantuar., Hon. R.A.M.; C. W. PERKINS; H. W. RICHARDS, Mus.D. Dunelm, Hon. R.A.M.; and REGINALD STEGGALL, F.R.A.M.

Candidates will be required:—

To play the whole, or portions, of a piece of their own selection from each of the following lists (two pieces in all).

To transpose a hymn-tune a tone or half-tone higher or lower; to read from four-part vocal score, including C clefs for alto and tenor parts; to harmonise a given melody; to harmonise an unfigured bass; to extemporise on a given subject; to modulate; and to read at sight.

To answer questions on the subject of Choir Training, and to give a model lesson to the Examiners on any of the following subjects:—

- Intervals.
- Time Signatures.
- Marks of Expression; and
- Voice Production.

To work a Paper embracing questions on Form, as exemplified in the pieces in Lists A and B; to answer questions on Pupil Treatment; the Practical Teaching of the Organ; and the Mechanism and Stops usually found in an English Organ of three manuals; and to show some knowledge of the literature of their instrument, especially as regards the gradation of pieces for teaching purposes. N.B.—This latter paper must be worked at the Academy previous to the Candidate appearing before the Examiners. Candidates may attend for the purpose on the day preceding their practical examination, or, if time permit, on the day of their practical examination. Two and a half hours will be allowed for working this paper.

SUBJECT IV.—PLAYING ON THE ORGAN—Continued.

To work the paper on Rudiments of Music, &c., specified on page 4.

Candidates who are blind will be required to play the whole, or portions, of a piece of their own selection from each of the two lists A and B. They will also be required to play a hymn tune, with registering appropriate to the verses of a hymn, which, with the tune, they may select from a list named by the Examiners. They will further be required to transpose the same into any key the Examiners may name; to harmonise a given melody; to harmonise an unfigured bass (the melody and the bass will be first played through, and then dictated a bar or two at a time); to extemporise on a given subject; and to modulate.

The *vivâ voce* and paper work portions of the examination will be the same as for other Candidates.

On entering, Candidates receive a specification of the Organ on which they will be required to play, and at a convenient time before their examination will have an opportunity afforded them of an hour's practice on the instrument.

The Examination will last about half-an-hour.

LIST A.

PRELUDE AND FUGUE in E flat (Vol. III. Peters) ...	...	...	...	Bach
SONATA in E flat (Vol. I. Peters) ...	...	...	...	Bach

LIST B.

PHANTASIE AND FUGUE IN D (Augener) ...	...	...	...	Karg-Elert
SONATA in C minor (No. 5) (Augener) ...	...	...	...	Gwilmant
PRELUDE AND FUGUE in A flat (Joseph Williams, Ltd.) ...	Charles Macpherson			

The marks obtainable in this subject are as follows:—

	Maximum Marks.
List A ...	32
" B ...	32
Transposition	16
Vocal Score Reading	16
Harmonisation of Melody	16
Harmonisation of Unfigured Bass	16
Extemporisation	16
Sight-reading	16
Modulation	12
<i>Vivâ Voce</i>	16
Examiners' General Impression of Candidate's Capabilities	12

150 marks required to pass. Total 200

SUBJECT V.—Playing on Orchestral Instruments.

Examiners in 1913.—F. CORDER, F.R.A.M.; and two of the following:—ALFRED KASTNER; FRANK ARNOLD, A.R.A.M.; JOSEF BLAHA, Hon. R.A.M.; SPENCER DYKE, A.R.A.M.; ALFRED GIBSON, Hon. R.A.M.; W. FRYE PARKER, F.R.A.M.; HANS WESSELY,

SUBJECT V.—PLAYING ON ORCHESTRAL INSTRUMENTS—*Continued.*

Hon. R.A.M.; ROWSBY WOOF, A.R.A.M.; B. PATTERSON PARKER, F.R.A.M.; A. PEZZE, Hon. R.A.M.; HERBERT WALENN, F.R.A.M.; W. E. WHITEHOUSE, F.R.A.M.; CHARLES WINTERBOTTOM, Hon. R.A.M.; DANIEL WOOD; W. M. MALSCH, Hon. R.A.M.; G. A. CLINTON, Hon. R.A.M.; E. F. JAMES, Hon. R.A.M.; A. BORSDORF, Hon. R.A.M.; J. SOLOMON, A.R.A.M.; ALBERT E. MATT.

Class A, PERFORMER AND TEACHER; Class B, TEACHER;
Class C, PERFORMER.

In this subject, the Examiners will decide to which class successful Candidates are to be assigned, according to the qualities displayed by each. Candidates will not be assigned to Class A or C unless they perform at least one of their selected pieces from memory. Candidates who, in a previous examination, have been successful in either Class B or C will be required to undergo the whole of the Examination (except paper work) should they enter for the purpose of passing in Class A.

Candidates must be prepared to play the whole or portions of a piece of their own selection from each of the following three lists for their respective instruments (three pieces in all).

Candidates will also be required to answer questions on the form, treatment, and tonality of the pieces they may select for performance. Teachers will further be expected to answer questions on pupil treatment, and to show some knowledge of the literature of their instrument, especially as regards the gradation of pieces for teaching purposes. All Candidates will be required to work the paper on Rudiments of Music, &c., specified on page 4.

N.B.—The Pitch used at this examination is the Normal Diapason.

The Examination will last about half-an-hour. Candidates must provide themselves with a competent accompanist.

Books recommended for reference and study will be found noted on page 22.

FOR THE VIOLIN.

LIST A.

SONATA in E major (Op. 27) (first two movements) (Peters, No. 2826) ...	Sinding
SONATA in A major (Op. 100) (first two movements) (Popular Edition, Simrock) ...	Brahms
SONATA in G major, No. 8 (Op. 30, No. 3) (first and last movements) ...	Beethoven

LIST B.

CONCERTO, No. 2, in E major (first two movements) (Peters, No. 230)	Bach
CONCERTO in G major (first two movements) (Cadence <i>ad lib.</i>) ...	Mozart
INTRODUCTION AND RONDO CAPRICCIOSO (Op. 28) (Augener) ...	Saint-Saëns
CONCERTO, No. 2, in D minor (first movement only) (Popular Edition, Simrock) ...	Bruch

LIST C.

ETUDE, No. 11, in G minor (20 Etudes, Op. 73) ...	Dancla
ETUDE, No. 5, in D major (60 Etudes de Concert, Op. 123, Book I.) ...	C. de Beriot
CAPRICE, No. 2, in A minor (24 Caprices. Peters, No. 281) ...	Rode

SUBJECT V.—PLAYING ON ORCHESTRAL INSTRUMENTS—*Continued.*

Candidates in this instrument will be asked questions on the fingering of selected passages on the violin, to play at first sight, to transpose (a semitone and a tone lower or higher), and to play from memory such of the following scales and arpeggios as may be selected by the Examiners:—

All major, melodic and harmonic minor scales (three octaves) to be played both with detached and slurred bowing.

B flat, B and C major scales in thirds, in sixths and in octaves, to be played with slurred bowing (two octaves).

D and E flat major, melodic and harmonic minor scales in thirds, in sixths and in octaves, to be played with separate bowing (two octaves).

Chromatic scales beginning on G, A, B, and C in three octaves, the rest in two octaves, to be played with legato bows only.

Arpeggios of all major and minor common chords and dominant and diminished sevenths in three octaves, to be played both with detached and slurred bowing.

FOR THE VIOLONCELLO.

LIST A.

SONATA in D (first movement) (Goodwin & Tabb)	...	...	...	W. Hurlstone
SONATA in B flat (first movement)	...	...	...	Dohnányi
SONATA in A (Op. 69) (first movement)	...	...	...	Beethoven

LIST B.

CONCERTO in B (Op. 104) (first movement)	...	...	...	Dvorák
CONCERTO in D (Op. 3) (first movement)	...	...	...	Romberg
CONCERTO in D minor (first movement)	...	...	...	Lalo

LIST C.

STUDY, No. 5, in D (from Op. 35)	...	...	...	Dotzauer
STUDY, No. 6, in G (from 21 Studies) (André Edition)	...	...	...	Duport
STUDY, No. 6, in F (from 6 Studies)	...	...	...	E. de Munck

Candidates will be required to play at first sight, to transpose (a semitone and a tone lower or higher), and to play from memory such of the following scales and arpeggios as may be selected by the Examiners:—

All major, melodic and harmonic minor scales, four octaves compass, in detached and slurred bowing. Chromatic scales on D, F, and B flat (three octaves) in legato bowing; also A, and B flat major in thirds, sixths, and octaves in separate bows (two octaves); arpeggios of major and minor common chords and dominant and diminished sevenths in three octaves.

The marks obtainable in this subject (with the exception of Harp Playing) are as follows:—

	Maximum Marks.
List A ...	8
" B ...	8
" C ...	8
Technique (including Scales and Arpeggios)	16
Intonation	12
Tone	8
Style, Phrasing	12
Vivá Voce Questions on Form	8
Reading	8
Transposing	8
Examiners' General Impression of Candidate's Capabilities as a Teacher or Performer, or both	12
Total	100

75 marks required to pass.

SUBJECT V.—PLAYING ON ORCHESTRAL INSTRUMENTS—*Continued.*

FOR THE HARP.

LIST A.

GRANDE SONATE (C minor) (second and third movements) (Breitkopf and Härtel)	...	...	...	...	...	...	<i>F. Dizi</i>
SONATA, No. 12 (A flat) (first movement) (Simon) (arranged by Kastner)	...	...	...	...	...	...	<i>Mozart</i>
SIX VARIATIONS ON A SWISS AIR (F major) (Breitkopf's Piano edition)							<i>Beethoven</i>

LIST B.

PIÈCE DE CONCERT (Op. 32) (Leduc)	...	...	...	...	...	...	<i>H. Büsser</i>
REVERIE (Op. 24) (Hofmeister, Leipsic)	...	...	...	...	...	...	<i>E. Schüecker</i>
FIRST CONCERT STUDY (Lemoine)	...	...	...	...	...	...	<i>A. Kastner</i>

LIST C.

STUDY, No. 5 (from 12 Studies) (Op. 20) (Simon)	...	...	...	...	...	...	<i>A. Holý</i>
STUDIES, Nos. 1 and 4 (from 30 Studies) (Ricordi) (A. F. Paris)	...	...	...	...	...	...	<i>Cramer</i>
ETUDE MIGNONNE (Kistner)	...	...	...	...	...	...	<i>E. Schütt-Hasselmans</i>

Candidates will be required to play at first sight, to transpose, and to play from memory, at the discretion of the Examiners:—Major, melodic and harmonic minor scales, commencing a sixth, an eighth, and a tenth apart, in similar motion, extending to four octaves; major, and harmonic minor scales in contrary motion, commencing a third, a sixth, and an eighth apart, extending to two octaves.

Broken Chord Passages commencing a sixth, an eighth, and a tenth apart in similar motion, also divided between the two hands, extending over four octaves, consisting of four notes in each hand.

Arpeggios of major and minor common chords and their inversions, commencing an eighth and a tenth apart, in similar motion, extending to three octaves; dominant sevenths and diminished sevenths and their inversions, a sixth, an eighth and a tenth apart, in similar motion, extending to three octaves.

Arpeggios of the common chords to be played, also divided between the two hands (with four notes in each hand) extending to four octaves, without inversions. Arpeggios of the dominant sevenths in the same manner, but with the inversions; to display a knowledge of *Sous Harmoniques* (harmonics), *Sous Etouffés* (damped notes), and *Enharmonic Effects*.

The marks obtainable for Harp Playing are as follows:—

	Maximum Marks.					
List A	12
," B	12
," C	12
Technique	16
Tone	12
Style, Phrasing	12
Reading	12
Transposing	12
Examiners' General Impression of Candidate's Capabilities as a Teacher or Performer, or both						12
	Total 100					

75 marks required to pass.

VIOLA, DOUBLE BASS, FLUTE, OBOE, CLARINET, BASSOON, HORN, TRUMPET AND CORNET, &c., &c.

Requirements in respect of any of the foregoing instruments will be sent to intending Candidates upon application.

SUBJECT VI.*—Band-Mastership.

Examiners in 1913.—F. CORDER, F.R.A.M.; Lieut. J. MACKENZIE ROGAN, M.V.O., Mus. Doc., Hon. R.A.M.; and R. NEVILLE FLUX, F.R.A.M.

Candidates, on entering their names, must submit an arrangement of—

(I.) Marschner's Overture to "Hans Heiling" as far as page 36, bar 5 (Donajowski's miniature score) in the original key.

N.B.—Notice and correct a slight misprint on page 2. This is to be scored for Full Military Band, including two Saxophones (E flat Alto and B flat Tenor, written in Treble clef), Tenor (E flat) and Bass (B flat) Clarinets (also written in Treble clef), Trumpets in E flat (not B flat). The staves of each page must be numbered, or the names of the instruments indicated, as on the first page.

Also,

(II.) Chopin's Nocturne in G minor, Op. 37, No. 1, for a Small Band of not more than twelve Wind Instruments.

These arrangements must not bear the Candidate's name, but a Motto. This Motto is also to be written on the entry form after the candidate's name.

If these arrangements be approved by the Board of Examiners, their writer will be called for examination, and will then be required to work a paper which will include some exercises in Harmony, and the arrangement for prescribed instruments of two given passages, one in orchestral score, the other in pianoforte score. Any Candidate whose arrangements have been approved, and who has been unsuccessful in the further Examination, may enter for a second time without submitting further arrangements, but must again pay the full fee.

He will also be catechised on the compass and fingering and general knowledge of instruments used in military bands, on the distribution of parts in military scores, and on the Elements of Music and Harmony. He will further be required to show a practical knowledge by playing on at least two wind instruments of his own choice (Trumpet and Cornet cannot be accepted as separate instruments) and to give a short exposition of the theory of conducting. He will also be given ear tests in the naming of intervals.

The *vivā voce* examination will last about half-an-hour.

* Entries in this subject will be accepted only for the Christmas period. The Examination will take place in February.

SUBJECT VI.—BAND-MASTERSHIP—*Continued.*

The marks obtainable in this subject are allotted as follows:—

	Maximum Marks.						
Harmony	50
Scoring	50
<i>Vivâ Voce</i>	100
							Total 200

150 marks required to pass.

SUBJECT VIa.*—Theatrical Conductorship.

The Examiners will be the same as for Band-Mastership.

Candidates on entering their names must submit an arrangement of—

(I.) Beethoven's Sonata in E minor, Op. 90, first movement. This is to be scored for a Band consisting of one Flute, one Oboe, two Clarinets, one Bassoon, two Cornets, one B flat Trombone, Drums, three First Violins, two Second Violins, one Viola, one Violoncello, and one Bass.

Also,

(II.) Mendelssohn Song without words, No. 22, for Strings, Flute, Clarinet and Cornet.

These arrangements must not bear the Candidate's name, but a Motto. The Motto also to be written on the entry form after the Candidate's name.

If these arrangements be approved by the Board of Examiners, their writer will be called for examination, and will then be required to work a paper which will include some exercises in Harmony, and the arrangement for prescribed instruments of two given passages, one in orchestral score, the other in pianoforte score.

Any Candidate whose arrangements have been approved, and who has been unsuccessful in the further Examination, may enter for a second time without submitting further arrangements, but must again pay the full fee.

He will also be catechised on the compass and fingering of instruments used in orchestras, on the distribution of parts in scores, and on the Elements of Music and Harmony. He will further be required to show a practical knowledge by playing on the Violin or some other orchestral instrument of his own choice, and to give a short exposition on the theory of conducting. He will also be given ear tests in the naming of intervals.

* Entries in this subject will be accepted only for the Christmas period. The Examination will take place in February.

SUBJECT VIA.—THEATRICAL CONDUCTORSHIP—*Continued.*

The *vivā voce* examination will last about half-an-hour.

The marks obtainable in this subject are allotted as follows:—

	Maximum Marks.						
Harmony	50
Scoring	50
<i>Vivā Voce</i>	100
							—
Total							200

150 marks required to pass.

By order of the Committee of Management,

F. W. RENAUT, *Secretary.*

Among others, the following Books will be found useful:—

RUDIMENTS OF MUSIC, MUSICAL ORNAMENTS AND HARMONY—
“Elements of Music,” F. W. Davenport (*Longmans*) ; “Introduction to the Elements of Music,” F. Niecks (*Augener*) ; “Harmony,” Stainer (*Primer No. 8, Novello*) ; “Harmony,” Prout (*Augener*) ; “Practical Harmony,” Stewart Macpherson (*Joseph Williams*).

SINGING—“Hints on Singing,” Manuel Garcia (*Ascherberg*) ; “Singing,” Randegger (*Primer No. 5, Novello*) ; “Grammar of Elocution,” Millard (*Longmans*).

PIANOFORTE—Some useful hints on the subject of Form may be gathered from “Form in Music,” Stewart Macpherson (*Joseph Williams*) ; on Touch, from “First Principles of Pianoforte Playing,” Tobias Matthay (*Longmans*) ; on Fingering, from “Exercises for Fingering,” by Carlo Albanesi (*Ricordi*) ; and on Phrasing from “Exercises on Phrasing in Pianoforte Playing,” J. B. McEwen (*Ricordi*). No book on Teaching can be recommended, as the questions are set with a view to elicit the practical knowledge of the candidate derived from personal experience.

VIOLIN—For scales and arpeggios, Wessely’s Scale Manual (*Augener*).

VIOLONCELLO—For scales and arpeggios, Whitehouse and Tabb’s Scale and Arpeggio Album (*Schott & Co.*).

The Syllabus of the L.R.A.M. Examination is published annually at Easter, and will be sent on application to the Secretary at that time or after. Each Syllabus applies to the Examination held at the following Michaelmas and Christmas Periods only.

ISSUED 20TH MARCH, 1913.